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musically commemorated at Leipsic by a careful performance of some of his sterling sacred compositions.

To the musical obituary of the month must be added the name of Mr. Tully, the orchestral conductor, (of London,) who in his time did good service in the musical profession.

Herr Wagner and his Kingly friend, have still, as the Germans phrase, "this one time more" quarrelled—it is said, for the last time. They are both so musical, 'tis no wonder they should be discordant.

It is said that the French Military Bands are to be reorganized with Government subsidy. We are glad to hear it.

Meyerbeer's *Dinorah* seems to take root in Italy, having been most successfully performed at Venice.

Mendelssohn, in a letter to Klingemann at London, and written in January 1843, just after the death of his father, speaks thus of his beloved art:

"I am more and more convinced every day that music is a gift from Heaven, and they who consider it a useless or even a secondary matter are little better than fools. How grateful am I to my parents for having launched me on the ocean of harmony! When the accents of music penetrate to the depths of our hearts we are transported away from the city, from the country, from the world! It is a blessing of God! In this sad time, while I am alone, alone with my grief, with the sweet faces of my wife and children—consolers in sorrow—no longer around me, I find a consoling comfort in my work, even when purely mechanical. I have recopied the whole score and the separate parts of the 'Walpurgis Night'; I have completed the music to the 'Midsummer Night's Dream,' and each day I thank God who has given me the consoling art of music."

Paris papers inform us that the two first acts of Ambroise Thomas' "Hamlet" have been rehearsed in their entirety, all present endorsing the music with hearty "Bravis-simi."

Berlin rejoices in the "*Diamants de la Couronne*" and Gounod's Faust, with Artol for the heroines, in a new ballet of Paul Taglioni's, and in a new drop scene representing a colossal Arion on a colossal dolphin, colossally painted by Grophius.

Gounod is at Vienna preparing his "Romeo and Juliet." He will direct the first two representations of this sensuous opera himself.

A serenade was lately given to the venerable Auber, on the occasion of his 86th birthday, by the "*Garde Nationale du quartier de l'Opera*." After playing the overture to "*La Muette*," a spirited march was given, which so pleased the veteran musician that he asked the author's name, and learned to his surprise that it was his own! And this is the history of it: Everybody knows that General Mellinet, a fervent admirer of the "*belles lettres*," is also an untiring bibliomaniac. A short time since, rummaging in an old shop in the "Rue Mazarine," he had the good fortune to discover a dusty and mouldy MS., entitled "*Sonate*," and signed "Auber, 1798." The General recognized Auber's handwriting, bore off his prize, and arranged with M. Emile Jonas for the performance of the march as above set forth; and thus, after a lapse of sixty-six years, the composer and his offspring were introduced to each other as perfect strangers! Of course the resurrec-

ted march will be born again, with all the glories of new type and handsome title-page.

M. Victor Massé has just received the Spanish order of Charles the Third; but faint hopes are entertained of his recovery.

On the last Sunday in January, the Direction of the "Menus Plaisirs" swelled their treasury with 3,200 francs, paid by a delighted public to hear Offenbach's last work, "Geneviève de Brabant." The song of the "Gens d'Armes" was thrice repeated to enthusiastic acclamations. The four franc stalls sell for twelve francs at the agencies, and even at this price not enough can be obtained! Shades of the Heavy Fathers of Music, forgive this degeneracy! but after all, Offenbach is charming!

Gustave Doré recently gave a musical soiree in his immense and richly decorated studio. Sighicelli, the violoncellist; the young pianist, Lavignac; the tenor, Pagnas; the poet-singer, Gustave Nadaud, and a flautist from Brussels, Auguste Charles, formed this illustrious concert troupe, and right pleased are we to record such an interesting event. 'Tis well the sister arts of music and painting should thus move harmoniously together.

M. Ullmann still pursues his triumphant career, with Carlotta, Patti, Jules Lefort, and the harpist Godefroid; Angers was her last resting and harvest place.

Adelina Patti is enchanting Rouen and Havre, and making them pay triple prices in the most suave and condescending manner possible.

The Philadelphia *Sunday Times* makes the following comments upon a new opera about to be produced in that city, the composition of a Mr. J. Remington Fairlamb:

Mr. Fairlamb has had advantages enjoyed by few of our native musicians. A long residence in Europe, with opportunities for study, most enthusiastically improved, was an immense benefit to a talent already considerably developed during his previous life in his own land. Personal influence with many prominent musical people, gained him a hearing in Germany, and the mere hearing brought him his reward, in substantial honors from the King of Wurtemberg. Returning home with such an endorsement, his path was smoothed in some measure, and he has been encouraged to persevere in the composition of an opera, first conceived in Switzerland. Our purpose to-day, is not to speak of the music in detail, but to urge upon all who love the art, and are anxious to see it win its proper position in the United States, the duty of feeling pleasantly towards a forthcoming native opera, and extending a cordial welcome to present his work to them. "The Interrupted Marriage" merits an attentive hearing. It is no light, ballad opera, patched together with dull dialogue, and carried on with an orchestral accompaniment, as poor and meagre as in some of the English works which are performed night after night, with applause; but it is a thoughtful composition, abounding in elaborate concerted movements, and as carefully scored as the best operas on the stage. Its style is intensely passionate, and has the rich harmonies of the German school, well interwoven with the florid brilliancy of the Italian writers. To prepare the way for the reception of such a work, we consider a duty, and we hope to do our share.

## HOOK'S ORGAN AT WESTMINSTER CHURCH, ELIZABETH, NEW JERSEY.

This fine organ was last exhibited by Mr. George W. Morgan, who pronounces it a magnificent instrument in every particular. Mr. Morgan's success at Elizabeth was immense, and the announcement of his name attracted an overflowing audience.

The following schedule of its contents will interest our readers:—

There are three Manuals of 58 notes compass from C<sub>0</sub> 8 feet to a<sup>3</sup> and a pedal of 27 notes compass, from C<sub>1</sub> to d.

The Great Manual contains the following stops and pipes:

1.	16 ft.	Open Diapason.....	58 Pipes.
2.	8 "	Open Diapason.....	58 "
3.	" "	Viola da Gamba.....	58 "
4.	" "	Doppel Flöte.....	58 "
5.	4 "	Octave.....	58 "
6.	" "	Flute Harmonique.....	58 "
7.	2½ "	Twelfth.....	58 "
8.	2 "	Fifteenth.....	58 "
9.	2 "	Mixture.....	174 "
10.	1 "	Scharf.....	174 "
11.	8 "	Trumpet.....	58 "
12.	4 "	Clarion.....	58 "

The Swell Manual contains the following stops and pipes:

13.	16 ft.	Bourdon Bass, { ...	58 Pipes.
14.	" "	Bourdon Treble, {	
15.	8 "	Open Diapason.....	58 "
16.	" "	Salicional.....	58 "
17.	" "	Stop'd Diapason.....	58 "
18.	4 "	Octave.....	58 "
19.	4 "	Violin.....	58 "
20.	" "	Flauto Traverso.....	58 "
21.	2 "	Piccolo.....	58 "
22.	2 "	Mixture.....	174 "
23.	8 "	Cornopean.....	58 "
24.	" "	Oboe.....	58 "

The Solo Manual contains the following stops and pipes:

25.	8 ft.	Geigen Principal....	58 Pipes.
26.	" "	Dulciana.....	58 "
27.	" "	Melodia.....	46 "
28.	" "	Stop'd Diaps'n, Bass }	
29.	" "	Stop'd D'p'n Treble }	58 "
30.	4 "	Octave.....	58 "
31.	4 "	Flute d'Amour.....	58 "
32.	2 "	Piccolo.....	58 "
33.	8 "	Clarinet.....	58 "

The "Pedal" contains the following stops and pipes:

34.	16 ft.	Open Diapason.....	27 Pipes.
35.	" "	Violone.....	27 "
36.	" "	Bourdon.....	27 "
37.	10½ "	Quint.....	27 "
38.	8 "	Violoncello.....	27 "
39.	16 "	Trombone.....	27 "

There are also three blank sliders, one in each manual, for the addition of such stops as may be desired in future.

### MECHANICAL REGISTERS.

1. Coupler, Great to Pedal.
2. " " Swell " "
3. " " Solo " "
4. Swell to Pneumatic.
5. Solo " "
6. Great " "

Nos. 4, 5, and 6 are operated by ivory knobs, placed in ebony sockets, between the Great and Swell Manuals.

The Pneumatic lever is applied to the middle row of keys, and is so arranged that it can be made to operate either or all of the three manuals at the option of the player.

It is singularly perfect, prompt, and silent in its movement, and the touch of the Full Organ, when all the manuals are combined, is as light as that of an ordinary piano-forte. There are three mechanical registers for the feet, which produce different combinations of stops. The wind is supplied by two bellows of ample dimensions, weighted at different pressures. The case is of black walnut, elaborately carved, with front speaking-pipes tastefully illuminated in gold and colors, and was designed by the architect of the church.

### "CHURCH BELLES."

Coming in couples,  
Smiling so sweetly,  
Up the long aisles  
Tripping so feately.

Flutter of feathers,  
Rustle of dresses,  
Fixing of Ribbons,  
Shaking of tresses.

Envyng bonnets,  
Envyng laces,  
Nodding at neighbors,  
Peering in faces.

Whispering softly,  
Heeding no sermon;  
What they go there for  
Hard to determine.

On all around them,  
Gazing benignly;  
Wholly unconscious,  
Singing divinely.

Prosy discoursing,  
Don't suit their whims,  
Plain they assemble  
Just for the hymns!

Perhaps no taste differs more than literary taste. Men of trained judgment and rare culture differ from each other almost as much as the boor and the philosopher. This is shown in the popular magazines, not only occasionally, but constantly. What the *Galaxy* rejects Putnam prints with entire readiness; the essay Harper's repudiates meets with favor in the *Atlantic*; and the poem the *Atlantic* "declines with thanks" is published in the *Broadway*. Every month the editor of some one of the monthlies discovers in his rivals the manuscript he has returned to the owner, while he himself prints and praises what his contemporaries have pronounced unworthy. We know a very clever authoress—one of the most famous in the country—who sends her composition at one time, first to the *Atlantic*, then to Harper's, then to the *Galaxy*; the next time, first to the *Galaxy*, etc., just reversing the order. Some one of the serials usually rejects it, but another always accepts; and she says candidly she would not give a fig for the judgment of any of them. Concerning the taste of critics, who shall decide?

James Russell Lowell, who is always fond of a good jest, recently wrote a paper on the "Essence of American Humor," it is said, and read it to several of the Cambridge set. They all praised it highly, and declared it one of his best efforts. He then employed an acquaintance, privately, to copy the MS.,

and send it with an assumed name to the *Atlantic*. For several weeks he heard nothing from his essay; but being in Boston one day, he stepped into Ticknor & Fields's establishment, and adroitly turning the conversation with J. T. F. upon American humor, expressed his surprise that more was not written on the subject. "There's enough written on the subject," said Fields; "but it's not worth printing. I had an essay on the 'Essence of American Humor' from somebody the other day, and it was the essence of nonsense. The fellow wanted it returned; but I threw it into the waste basket for fear he'd inflict it on somebody else." Lowell, according to report, burst into a roar, which surprised Fields until informed of the jest. He would not believe the story at first; but when convinced of it, he declared the essay was not good even if Lowell did write it. Cambridge is vastly entertained over the joke, and Boston says the whole thing is a fiction.

### THE THEATRES OF LONDON.

London has now no less than thirty-two licensed playhouses. Their names and respective seating capacities are as follows:

Adelphi.....	1,560
Alexandra.....	1,330
Astley's.....	3,780
Britannia.....	3,923
Bower.....	1,000
Cabinet.....	360
City of London.....	2,500
Covent Garden, estimated.....	2,500
Drury Lane.....	3,800
Effingham, New East London.....	2,150
Gallery of Illustration.....	362
Grecian.....	2,120
Haymarket.....	1,822
Lyceum.....	1,490
Marlebone.....	1,500
New Royalty.....	732
Olympic.....	1,140
Pavilion.....	3,500
Garriek, estimated.....	800
Princess's.....	1,570
Prince of Wales.....	418
Sadler's Wells.....	2,300
St. James's.....	1,220
Standard.....	3,400
Strand.....	1,081
Surrey.....	1,802
Victoria.....	3,008
Oriental, estimated.....	1,500
St. George's Hall, estimated.....	800
Holborn, estimated.....	2,000
Amphitheatre, estimated.....	2,000
New Queen's.....	2,000

Total..... 50,864

Her Majesty's and the Bijou contained respectively 1,655 and 500 seats.

An actress about to appear at one of the theatres is the daughter of Madame Forgeot, also a dramatic artist, formerly well known in London, of whom the following anecdote is related; "She was one afternoon with some friends who had called to make her a visit, when her maid entered and whispered a few words into the ear of her mistress. Madame Forgeot smiled, and said to her friends: 'It is my dressmaker, she has just brought me home a curious dress; come and see it.' They followed her into the boudoir, when what was their surprise to find that it was a coffin of most excellent workmanship, made of rosewood and lined with

white satin. The coffin was standing upright against a wall; Madame Forgeot entered it to try it, and with a smile on her lips exclaimed: 'Excellent! this dress fits me like a glove; the only thing is to postpone wearing it as long as possible.' Three days afterwards she was dead."

NEW OPERAS IN PARIS.—The following new works were produced at Paris during the past year:—At the Imperial Opera House, Verdi's *Don Carlos*; *La Fiancée de Corinthe*, by M. Duprato; and *Dalila*, a cantata, by M. Pessard; the two latter were complete *fiascos*. At the Opéra-Comique, *Le Fils du Brigadier*, by Victor Massé; *Robinson Crusoe*, by Offenbach; and *La Grande Tante*, by M. Massenet, the second being a success, the last giving promise for the future. At the Théâtre-Lyrique, Gounod's *Romeo et Juliette*; Bizet's *Jolie Fille de Perth*; *Deborah*, by M. Devin-Divivier, *Saradana-pale*, by M. Joncieres; *Les Bluets*, by M. Cohen, and *Cardillac*, by M. Dantresme. At the Fantaisies Parisiennes, the revivals have been *Le Sorcier*, by Phillidor; *Le Calife de Bagdad*, by Boieldieu; *Le Planteur de Monpou*, and the novelties, M. Barbier's *Legendes de Gavarni*; M. Gallyot's *L'Amour Mannequin*; and Mozart's *L'Oie du Caire*.

BRUNSWICK.—Herr and Madame Jaell took part in the sixth Subscription Concert given by the Association for Concert Music, when the following pieces were included in the programme: Concerto in C major for two Pianos, J. S. Bach; "Belsatzar," Schumann; Andante and Variations for two Pianos, Schumann; Impromptu for two Pianos on Schumann's *Manfred*, Reinecke, etc.—M. Gounod's *Romeo und Julie* was produced a short time since. The theatre was crammed to the ceiling. The public were most anxious that the work should prove a genuine hit, and seized every opportunity of applauding it, but, at the fall of the curtain, they were obliged to confess they had been disappointed.

MADRID.—Donizetti's *Elisire d'Amore* has been successfully revived at the Teatro Real. The principal parts were sustained by Signora Mora, MM. Naudin, Varvaro, and Salas. Mozart's *Don Juan*, with Signore Penco, Guadagnini, Sonieri, Signori Tamberlik, Bonnehee, Varvaro, Selva, and Padovani, was performed for the first time this season on the 23d ult. Auber's *Muette* was to be produced early in February, and the celebrated scenic artist, Señor Ferri, has for some time past been busily at work painting new scenery.

DEATH OF MR. TULLY.—We regret to have to announce the somewhat sudden death of Mr. J. H. Tully, whose connection with the orchestras of the principal London theatres has been unbroken for more than a quarter of a century. As a ready arranger of music for burlesques, pantomimes, and melodramas, Mr. Tully was without a rival, and his musical ability was often of service in putting more ambitious operatic productions on the stage. In private life he was much esteemed. At the time of his death he was musical director at Drury Lane Theatre. The immediate cause of his death was bronchitis.

KONIGSBERG.—Rossini's *Stabat Mater* and Mendelssohn's 98th Psalm were lately given here, Mlle. Orgeni taking the principal female part in both.